

The Musical World.

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—*Goethe*.

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LUMLEY'S THREE BENEFIT NIGHTS.

TO THE PATRONS OF THE OPERA AND THE PUBLIC.

LADIES AND GENTLEMEN,

Encouraged by many and kind assurances of support, I have the honor to announce that

THREE SPECIAL REPRESENTATIONS

will be given for my benefit, at the THEATRE ROYAL, DRURY LANE,

ON MONDAY, the 25th of MAY,

„ WEDNESDAY, the 3rd of JUNE,

AND

„ MONDAY, the 8th of JUNE.

During my long connection with HER MAJESTY'S THEATRE, I never availed myself of my position and resources as Director to make any such direct appeal. These Benefits will, therefore, be the first ever held in my name; and it will be my earnest endeavor to provide, on each occasion, an Entertainment of sufficiently varied attractions to merit the countenance of those liberal patrons to whom I am already indebted for so many proofs of sympathy, and who may still take some interest in my fortunes. I have good reason to believe that, with the aid of many distinguished Artists who have generously come forward, unsolicited, in my behalf, I shall be enabled to offer Three Performances of Opera and Ballet worthy comparison with any it was ever in my power to present at HER MAJESTY'S THEATRE during the most brilliant and prosperous period of its history.

In addition to the other eminent names—which will be duly published—I am authorised to announce that of

MOLLE. PICCOLOMINI (MARCHIONESS GARTANI),

who, in the most graceful manner, has volunteered to leave her retirement, and undertake the journey from Florence to London, for the sole purpose of rendering a service to the Director who had the good fortune of first making known her piquant, original, and fascinating talent to that English public which welcomed her with such enthusiastic cordiality, and retained its admiration for her until the close of her career.

Mdlle. PICCOLOMINI will sing at each of the three Benefit Representations, after which, it is my duty to add, she will definitively retire into the privacy she has only quitted with the special object I have named.

Theatre Royal, Drury Lane.

B. LUMLEY.

JUNE 22ND, BENEDIOT'S CONCERT.—ST. JAMES'S HALL.—The full Programme for this attractive Entertainment will be published on the first of June. Immediate application for the few remaining Stalls (One Guinea each) is respectfully solicited. Reserved Seats, 10s. 6d.; at the principal Music-sellers, at Mr. Austin's Ticket Office, 28 Piccadilly, and of Mr. Benedict, 2 Manchester Square, W.

NATIONAL CHORAL SOCIETY.

CONDUCTOR, MR. G. W. MARTIN.

It is respectfully announced that Mr. Sims Reeves will sing in the following Oratorios during the present season:—"The Creation," 29th; "Hymn of Praise" and "Statut Mater," "Elijah," "Israel in Egypt," "Judas Macabeus," &c. Mr. Sims Reeves has also accepted an engagement to sing for the National Choral Society the whole of the next season, commencing November. Tickets now ready for the 29th. Offices: 14, 15, Exeter Hall.

LEVASSOR EN VISITE—DUDLEY GALLERY.

MR. MITCHELL begs to announce that the Eminent Comedian, Mons. LEVASSOR, will give a short series of Entertainments, "Scenes et Chansons Comiques," at the above Gallery. To be continued every Tuesday, Thursday, and Saturday at half past Eight.

PROGRAMME FOR TUESDAY, MAY 5.

1. LE MARI AU BAL M. Levassor.
2. EST-CE TOUT ? Mdlle. Teissiere.
3. LES COIFFURES DE LA DANSE (parodie des Danses de Salon) M. Levassor.
4. LE MONDE TEL QU'IL EST M. Levassor.
5. COMMENT ON MENE SON MARI Mdlle. Teissiere.
6. LA MERE MICHEL AT THEATRE ITALIEN (parodie bouffe) M. Levassor.
7. LE MAL DE MER (Comique Nouvelle) M. Levassor.

M. ROSENBOOM will preside at the Pianoforte.

Seats: Unreserved, 5s.; Stalls, 7s.; a few Fauteuils 10s. 6d. each. Mitchell's Royal Library, 33, Old Bond Street, W.

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GRAND EXTRA NIGHT.

TITIENS; TREBELLI;

SANTLEY; GASSIER; BETTINI; GIUGLINI;

AMALIA FERRARIS.

MONDAY NEXT, MAY 11TH,

will be repeated (for the Third Time), the extraordinarily successful New and Original Opera, in Four Acts, entitled,

NICOLÒ DE' LAPÌ; or, THE SIEGE OF FLORENCE.

(The Music composed expressly for Her Majesty's Theatre by Signor SCHIRA. The Libretto founded on the popular work by the Marquis MARINO D'AZEGLIO. The entirely New Scenery and Original Effects by Mr. WILLIAM CALCOTT. The Dances arranged by M. PETIT. The Machinery constructed by Mr. W. JONES. The Decorations and Appointments by Mr. BRADWELL. The New Costumes, from Studies and Authorities, by Mr. S. MAY and Miss DICKINSON.)

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Conductor, SIGNOR ARDITI.

Chorus of Monks, Warriors, People, &c.

The Period of the Opera is 1530. The Place of the Action is Florence and its Neighbourhood.

Mdlle. AMALIA FERRARIS and M. ALESSANDRO PAUL will dance the Pas de Deux,

LA FIANCÉE.

TUESDAY NEXT, MAY 12TH,

Signor SCHIRA's New and Original Opera,

NICOLÒ DE' LAPÌ; or, THE SIEGE OF FLORENCE.

Pas de Deux,

LA FIANCÉE.

Mdlle. AMALIA FERRARIS and M. ALESSANDRO PAUL.

THURSDAY, MAY 14TH,

A POPULAR OPERA.

with other Entertainments (particulars of which will be immediately announced).

Boxes, Stalls, and Tickets may be obtained at the Box-office of the Theatre (under the Colonnade in the Haymarket), which is open daily, under the superintendence of Mr. Nugent, from Ten till Six; and at all the principal Libraries and Music-sellers.

Doors Open at Half-past Seven.

The Opera commences at Eight o'clock precisely.

PRICES:

Stalls, One Guinea; Pit Tickets, 8s. 6d.; Reserved Box Seats, 10s. 6d.; Gallery Stalls, 5s. and 7s.; Gallery, 2s. 6d.; Private Boxes, in the Gallery Circle, to admit Three Persons, 21s.

PHILHARMONIC CONCERTS, HANOVER SQUARE

Rooms.—The Fourth Concert (Philharmonic Society) of the Season was honored with the presence of their Royal Highnesses the Prince and Princess of Wales. "Such a brilliant audience assembled in the Hanover Square Rooms as had not been witnessed in those elegant music saloons for years."—See report in the *Times* of May 5th. The next concert will take place on the 18th inst. N.B.—Now ready, by Geo. Hogarth, Esq., "The Philharmonic Society from its commencement to its Fiftieth Year." Cloth boards, gilt edges, 3s. Also, "Notices, Historical, &c., of the Queen's Concert Rooms, Hanover Square," free by post, 6d. London: Published by Robert Cocks & Co., New Burlington Street, and 4 Hanover Square, publishers to the Queen.

MISS MARIAN WHEATLY will sing "IN SHELTHERED VALE," by CARL FORMES, at Colliard's Rooms, May 14.

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Number IX. to appear Saturday, May 9th. Twelve Pages Quarto.

THE LITERARY TIMES:

A Critical Journal of Modern Literature,

Published every SATURDAY, price ONE PENNY.

THE LITERARY TIMES is offered to the public as a purely literary journal, in which all the principal works of the season will be fairly and elaborately reviewed, in such a manner as shall render the paper of equal interest to those who read for amusement and to those who study more deeply the literature of their times. The *Literary Times* is projected because it is believed that the journals professing to represent literature do not devote that attention to the subject commensurate with the present demands of the reading public. These papers, although in most cases conducted with great ability, may be regarded more as records of the progress of literature, and the arts and sciences, than as critical journals of the literature of the day. When it is considered that a paper of sixteen or twenty pages undertakes to review all the books of the season—to write essays on a variety of subjects—to give a summary of new editions and smaller works—to report the proceedings of the learned societies—to publish a long controversial correspondence—to supply the news and gossip of the week—and, finally, to devote several pages to the fine arts, and music, and the drama—it can hardly be a matter of surprise that such a journal should be found insufficient, by those who read for some other purpose than to acquire superficial information on a variety of topics. The time has now arrived when literature should have a journal of its own; and it is this ground which the *Literary Times* proposes to occupy. Its contributors have been selected with judgment from the great world of letters; and every work on which an opinion is offered will receive impartial consideration, unaffected by the interests or prejudices of any publishing clique or coterie. The *Literary Times* is published at One Penny, because the proprietors believe that the success it will thus command will enable them to present to the public a first-class journal, a result which could hardly be expected were the price to be high, and the circulation diminutive.

Published at the Office: 15 Beaufort Buildings, Strand, and to be had of all News-vendors and Booksellers.

MENDELSSOHN AND SCHUMANN.*

Justly was the world of music dazzled when Mendelssohn appeared. After his mode of treating art—a mode at first received with astonishment—had become a power, the attribute, as a rule, of genius alone, the following question forced itself upon every thinking man: Could the gift of musical creation exist in any one after Mozart and Beethoven? Had it really sprung up in Mendelssohn? What novelty was music capable of producing after Mozart and Beethoven? By what paths could it attain to new artistic forms and modes of expression, without doing violence to nature; without overstepping the rules of art and the limits of moderation; without degenerating into artificiality and extravagance? These questions were presented still more emphatically to men's minds when Schumann, with scarcely lower pretensions than Mendelssohn himself, appealed to public notice. As music had attained perfection before the two masters in question, it followed, from the nature of things, that they could not so much surprise us by means of creative forms of art, like their great predecessors, as to obtain a prominent position by the power of their individuality, and the peculiar intellectual stamp impressed upon their works. Mendelssohn is the greater artist, exercising complete mastery over form, his ideas being accompanied by shape during the process of their production, and organically developed with it a sharply marked individuality. He moves with calm certainty in a sphere of lyrical sentiment, which enables him to express his inmost feelings, and, whenever he gives scope to his own peculiar frame of mind, inward and truthful accents greet us in appropriate form. This is true of songs, with or without words; of the sonnet; and of instrumental compositions in many parts, whether they are trios, quartets, octets, or symphonies. The fundamental tone of Mendelssohn's being is a yearning after the moral Ideal, after the reconciliation of the human with the divine element by means of the Beautiful. Being, as a perfect artist, joyfully conscious of possessing the art-ideal, in which the moral element is mirrored, he could give utterance to his yearning only in mild lament, and, consequently, the passion of a broken spirit, struggling through the obscurity of life for light, is never apparent in his works.

It is also the yearning after the moral Ideal which imparts to Mendelssohn's works that stamp of nobility and elevation which moves us so beneficially, not alone in those of his creations, in which he directs his glance upwards, but likewise in those which move in the sphere of earthly joy. Whenever Mendelssohn rises with his thoughts and feelings into the regions of faith, in his grand oratorios and psalms, Handel, Bach, and those old Italian sacred composers who had already granted admittance in their compositions to the more lively dramatic accent, were his models. In consequence of a weaker power of faith, and, consequently, strengthened yearning, the expression of his religious feelings was necessarily more elegiac than that in similar works by the old composers above mentioned, and the more energetic character of which has its roots in a firmer consciousness.

With him form, while offering nothing essentially new, is distinguished by a finer finish, by more carefully calculated execution, the smoothness of which, compared with the genial primitiveness in the works of Bach and Handel, strikes us as somewhat fashionably elegant,† and weakens the power of objective representation.

The great perfection of form in Mendelssohn's works will always compensate the connoisseur, by the high æsthetic satisfaction it produces, for the slight touch of monotony which his fundamental tone of mind imparts to them, while his aristocratic manner, which is that of education and not of thought, can never repel or offend, but, at most, only be sometimes rather unwelcome to any one attached to fresh natural sentiment.

That Mendelssohn's sharply marked subjectivity, directly it set about portraying any circumstance of life connected with, or prescribed by, language, could successfully apply itself only to objects intimately allied to itself, is a fact which follows as a matter of course. In the oratorio, and in the musical illustrations of the tragedies of Sophocles, the general mode of expression, striking with vigor and truth, and faithfully conducting through its wanderings the fundamental feeling of the soul, was sufficient; neither the portrayal of the sentiments and passions of the masses in the choruses, nor the solo songs in his oratorios, demand a more marked individualisation, while the personages taken from the ancient world can never possess for us more than typical and not living individual life. But on all other occasions that Mendelssohn steps out of the strictly subjective sphere, it was the world of fairy romanticism which tempted him. It was the impulse of his genius which directed his course to these paths, in which he was destined to celebrate his greatest triumphs. It is in the music to Shakespeare's *Midsummer's Night's Dream*; in the fragment of *Lorelei*; in his overtures to the *Schöne Melusine*, *Fingelhöhle*, and *Ruy*

Blas; and in parts of his *Walpurgisnacht*, that his genius is exhibited in the most original, boldest, and most charming light. When he sank into this life of romantic nature he was really at home; for it was only by such a poetising of nature that his constant and decided tendency for the Ideal could feel itself raised above the harassing concerns of the every-day world.

What lover of music has not revelled in these tones; has not felt himself raised and lowered on this phantastic ladder in intoxicating sweet delight; loosed from the burden of earth, pressing forwards with the joy of a bird; borne over fearful abysses, along the deep night of the wood, upon the silver threads of the moonlight to the ruddy morn; on the golden disk of the sun to the splendor of evening; intertwined with the thousandfold life of nature, till he is one and the same with it, surrounded by elves and gnomes, and striving to attain eternity in his chequered dreams! On this ground, Mendelssohn stands alone in his own manner; here his pinions expand freely and easily; his elegiac melancholy fundamental feeling is not heard in this varied empire of tone, where Fancy, as the sole sovereign, builds herself a motley house, in which spirits merrily flutter up and down.

Schumann was already intimately acquainted with the poetical literature of Germany, especially with Jean Paul and Hoffmann, when his impulse towards musical creation first burst forth. That the high mental tendency of the former, and the fantastic productions of the latter author, should, under these circumstances, not be without influence upon the musical nature of Schumann, who had not then ripened into perfect independence, was to be expected. This will explain why the first works of the composer, too soon impelled to develop himself by the rich stores collected in his mind and soul, on the one hand most sharply stamp his mental peculiarity, while, on the other, they satisfy us least in artistic shape. But a man of so morally serious a nature, aiming at the highest ends, could not remain in the path of hurried exaggeration, whither a too powerful impulse was leading him; his acquaintance with the high models of the departed masters, as well as his personal acquaintance with Mendelssohn, speedily caused him to recognise the more severe claims of art, and, in the works of his second period, we already behold the blessed influence of his acquaintanceship and of conscientious study. That marked originality of form and of purely musical, that is to say, melodic expression, must not be expected in Schumann, any more than in Mendelssohn, is, after what we have said, evident. In those of his compositions which are alone able to afford us artistic satisfaction, whether they are sonnets, quartets or symphonies, it is impossible not to perceive the influence exerted by his great predecessors.

The entire course pursued by the art-development of Schumann and of Mendelssohn, springing, as it did, immediately from the mental development of the masters, reminds us of the Epigonian age, in which really new creative forms do not usually arise.

How very differently did Handel, Haydn and Mozart begin; how their first works sprang from a creative impulse of which these masters were unconscious! Still quite dependent, they cling humbly to great models; they knew nothing of any tendency to intellectual significance, and, consequently, bear the stamp of childlike ingenuity, and are only the first messengers of the genial impulse to play and develop themselves. It would have been incomprehensible had a man of so peculiar a mind as that of Schumann not discovered in the inexhaustible store of forms of expression belonging to his plant art, many new traits and turns in rhythm, harmony or modulation, in which the most hidden feelings of his soul could be uttered clearly and fully; but these touches of originality are by no means of pre-eminent importance, and, while they sometimes served him to achieve great effects, are, not unfrequently, to blame for a disagreeable strangeness and monotony of expression.

The inmost personal feature of Schumann's being, however, is enthusiasm, and this is what lends him, when we have rendered ourselves thoroughly acquainted with his peculiar manner, that power over the mind which in recent times has among the Germans cast even Mendelssohn into the background. A perfect devotion to the life and the idea to be portrayed, to nature and to mind, distinguish the works of Schumann's best period; the vigorously living pulsation in his pieces dedicated to the joy of existence; the warm and profound feeling manifested in his laments and his yearning after love; and the glowing language of his spiritual struggle afford testimony of this. Even in those instances where his art proved powerless, or was not sufficiently strong to complete its flight to the high goal it had set itself, we are carried away by this touching trait of enthusiasm. There will, perhaps, never be another artist whose compositions will vary so much in artistic value and intellectual purport, and who, side by side with so many works which display the hand of the thorough master, and which exhibit so much intellect, will write so many that are incomplete, obscure and purposeless. This is explicable, certainly, by the irritability of Schumann's temperament, which, increased by an over-tension of his mental impulse to creation, laid the foundations of that terrible fate under which this magnificent composer succumbed at an early age.

* Translated from the Vienna *Recessionen* by J. V. Bridgeman.

† "Vornehm."

We must turn away from the works of his last period, works which already bore evidences of the obscurity which was afterwards to fall upon his mind and spirit, if we would honor his art—that art, namely, which can be considered a product, as all art must be, of his own exertion.

In the period of his full artistic power and free productivity, we meet, therefore, also with works marked by really vivifying and powerfully exciting beauty. To this period belong his delicious songs, mostly reflecting in a wonderful manner the sense and spirit of the poem, and always flowing from a profoundly moved heart; the cantata, *Paradies und Peri*; the four symphonies in B flat major, D minor, C major, and E flat major, of which that in D minor is distinguished for artistic beauty, and that in C major for intellectual significance; then an orchestral composition, consisting of three movements, charming by its rhythm, and fresh, humorous spirit; the overtures to *Die Braut von Messina*, and *Manfred*; the opera of *Genoëva*, and a host of interesting, and sometimes charming specimens of chamber-music, a pianoforte quintet, and quartet, two pianoforte trios, studies and sketches for the pedal grand, pieces for four hands, variations for two pianofortes, pianoforte pieces for two hands, the *Album for Youth*, etc.

Like Mendelssohn, Schumann was a man of strongly subjective nature, and, therefore, his creative power, whenever applied to the portrayal of things beyond the limits of his own inward individuality, always sought the sphere of romanticism, as affording more than aught else free play to the fancy. The extraordinary creative impulse within his breast, an impulse which urged him on to find in musical utterance a vent for every feeling, to fashion musically every thought which struck him, either from the inward or the outward world—so that for him, as for Rückert, every emotion of life became a poem—was by no means in keeping with his art capabilities, which did not command such stores of independent originality as had in readiness for every utterance of the mind, and for every emotion of the soul, an æsthetic expression equal to the importance and force of the intention to be conveyed. His genial calm and freedom suffered also, not unfrequently, from the pressure of his irritable temperament, and many of his most beautiful intellectual inspirations are artistically unsatisfactory. This artistic incompleteness, through which, in many of his compositions, the first qualities requisite in every work of art, namely, clearness and equality, appear to suffer, as well as the diminution of musical charm, properly so called, resulting from overpowering pretensions to intellectual profundity, and an entering into broadly developed frames of mind, is most certainly the principal cause why Schumann has, up to the present time, found but little favor anywhere save in Germany; not even among the English, allied to us by descent, and partial as they are to German art.

We must not judge Schumann simply by isolated specimens; we must make ourselves acquainted with the whole man; we must render ourselves intimate with his artistic and mental peculiarities, and hear his best works performed in a manner which does justice to the many new, free and profound traits in them, if we would appreciate and enjoy the rich beauty which this master, whenever he was not led astray in the unfettered exercise of his talent, has displayed in his productions, and we shall then be astonished at finding what fresh, foaming life, rich in joke and pleasing wantonness, gleams forth from them in combination with the most ardent language of the soul, and the most dazzling intellectual brilliancy.

MUSIC IN BERLIN.

Some sage once observed that "half a loaf was better than no bread," and his observation has been thought worthy of a place among the proverbial sayings of our language. It is one which could not have drawn very largely on the imagination or the experience of its author; it is one of those placidly self-evident assertions in which the mild muse of a Tupper finds so great a source of innocent delight, of lamb-like enjoyment; but it has, at any rate, the virtue of truth, and, consequently, I avail myself of it to begin this present letter, to which it metaphorically applies. "Marry, how?" as our old friend the Gravedigger with the multiplicity of waistcoats expresses it. In this wise: I have not a great deal to tell this week in the way of musical playings and doings, but the scantiness of my information shall not induce me to refrain from writing at all. So here goes, if I may be allowed to adopt a style of phraseology more emphatic than elegant, and singularly out of place in a well-conducted class journal.

Auber's charming comic opera, *Le Domino Noir*, has been revived at the Royal Opera House, which was filled to overflowing at the first performance. It went off pretty well, all things considered. Mdlle. Artôt played the heroine, and was greatly applauded. Every thing she did appeared to give vast satisfaction, a circumstance which forcibly recalled to my mind the well-known line:

"Where ignorance is bliss, 'tis folly to be wise."

The majority of those who were so contented with this young lady's impersonation had, probably, never seen or heard the part acted and sung in Paris. Herren Formes and Woworsky were respectable as Horace de Massarene and Juliano; Herr Salomon, as the English Lord, did his best; Herr Bost (and not "Herr Bosh," under which form his patronymic has, ere this, been cruelly sent forth to the public by the composers of the *MUSICAL WORLD*) strove hard to be humorous as Gil Perez; Mad. Brenner, from the Stadt-Theater, Stettin, who appeared for Mdlle. de Ahna, laid up by indisposition, made a tolerable Brigitte, and proved she possesses an agreeable voice; while the other artists exerted themselves to the utmost. As you perceive, I do not write in the most ecstatic terms of the representation. The fact is I was not particularly impressed with it. I do not wish to give utterance to aught offensive, but I am firmly convinced that, as you cannot make a silk purse out of a sow's ear, it is an impossibility to endow German singers with that light, graceful, vivacious sprightliness which is the peculiar gift of the French, and which is so essential, nay, so indispensable a quality for the due and satisfactory rendering of an opera like *Le Domino Noir*. Elephants have been taught, if we may credit the annals of Imperial Rome, to dance upon the tight rope; and the education of a fish has been brought to such a pitch of perfection, if we may believe the accounts of wondering sight-seers, as to enable a gifted native and whilom inhabitant of the vasty deep, who was kept in a small bath, and invested the exhibition-room with a most piscatorial flavor, to utter certain, or, perhaps, I had better say uncertain sounds, which the gentleman who showed the intelligent creature asserted were "mamma" and "papa." I myself, too, once beheld, at a wax-work exhibition near Holborn, an ingenious doll which, or rather who, as I suppose I ought to say, accomplished the same remarkable feat every time that its arm was lifted up. In Paris, moreover, at the present moment, there is even something still more astonishing, we are informed, in the shape of a female figure "with a larynx formed of a caoutchouc tube, not, indeed, so slightly as a human larynx, but which so closely imitates the human mechanism, that it gives out two whole octaves with the tone and pitch of a female voice." You may, perhaps, think at first that this is *pitching* it rather too strong. Do so; *je ne vous en empêche pas*. I merely repeat what I have read, and even you will not doubt the authority of the fact, I hope, when I inform you that I take the above account from an American paper, and the journals of Yankeeland, as we are all aware, never indulge in aught that approaches romancing. But there is a limit to everything, and that limit will, in my humble opinion, have been reached long before the members of the Royal Opera, Berlin, can be transformed into efficient substitutes for the *dégagés, pétillants, sémillants* artists of the Paris Opéra-Comique. I, possibly, as an Englishman, may be accused of prejudice in saying thus much. I may arouse the ire of some flaxen-haired, blue-eyed son of Fatherland. I will, therefore, to show I am not too hard upon the worthy representatives of Teutonic vocal and histrionic art, favor you with the opinion of your respected contemporary, the *Neue Berliner Musik-Zeitung* on the subject:

"Auber's graceful work, *Le Domino Noir*, revived on the 11th, caused us deeply to regret that French comic opera, a kind of composition comprising so many pleasing peculiarities, has for a long time disappeared from our repertory. It is true that there are sufficient reasons for this. The principal reason is, perhaps, the want of practised singers, which causes managers to make up to the public, in *mise-en-scène*, scenery, machinery and ballet, for the deficiency of vocal resources, a mode of proceeding very easy of accomplishment in the grand opéra. In this kind of entertainment, the first thing required is a fine organ; it is the voice which is here the great thing; if, in addition to a beautiful, full, rich voice, the singer possesses any amount of dramatic expression, then he may manage to give satisfaction, and the want of artistic application, properly so called, of his vocal powers is less apparent than it would be elsewhere. But in comic opera, the mere possession of a fine voice is of no use; here vocal volubility is needed; the lady must be mistress of the *portamento* as well as of the *bravura*; the tenor, if he would not have his singing appear very crude and awkward, must have cultivated a *falsetto*, so as not to be fatigued by the continual high chest notes, combined with the large amount of spoken dialogue. Last year, when a French operatic company gave a series of performances, which, unfortunately, did not excite much attention in the Victoria Theatre, we learned, from the excellent tenor, Coenilté, how French comic opera should be treated, as far as vocalism is concerned; the way in which that artist sang, with a voice no longer worth very much, differed, certainly, as much as possible, from the sturdy, matter-of-fact fashion in which our German singers go to work upon the graceful and delicate music in question. If our singers would only learn how to acquire, besides the chest voice, an agreeable and pleasing *falsetto*, they would cause the public once more to esteem real singing, and not mere shouting, while they themselves would preserve their voices and sing a much longer time than is now the case. Another reason why French

comic operas, once most popular, no longer possess any very decided attraction for the public, lies in the works themselves, or, at least, in the *librettos*; the latter are—the assertion may appear strange, but it is the truth—too interesting as dramatic pieces. French operas are, as a rule, most interesting conversation-comedies; the spoken dialogue takes up a great portion of the work, so that, on account of the interest the public feel in the plot, the music appears only as something supplementary, and is thus thrust into the background. When, then, the charm of novelty has worn off, the music—because the first place, which is its right, has not been assigned to it—is not strong enough to vivify the entire work. An interesting *libretto*, consequently, is far from being a good one, and the most exciting piece, when sufficient scope has not been given to the musical portion, is, in a short period, entirely worn out. While, therefore, we consider *La Dame Blanche*, for instance, an admirable *libretto*, the more recent French opera books, however interesting and well adapted for stage purposes, have not kept their ground. This is a fact which struck us again most forcibly at the performance of *Le Domino Noir*; an entrancing comedy full of humor: captivating music, full of piquant melodies, and—yet not truly effective! It was, indeed, easy to perceive the impatience of the public in the long spoken scenes, excellent and pointed though they be; spoilt by grand opera the public requires a great deal of music; every interruption in the singing causes wearisomeness and destroys their good humor."

The long and short of the above amounts, I fancy you will allow, to this: that German singers, or, at any rate, those of the Royal Opera House, Berlin, are totally incompetent to represent French comic operas. The German papers, and the German nation whom they represent, are so very fond of making out poor old John Bull as an unmusical animal, that I could not resist the temptation of translating the foregoing, in order to show, from the columns of one of the most ably-conducted musical journals in all Germany, that the *lieben Deutschen* themselves are sometimes not quite so infallible as they would fain have people believe.

With regard to the theory broached by the writer concerning *librettos*, I cannot say I agree with him. I am not aware that *Les Huguenots*, *Fra Diavolo*, *Norma*, *Lucia*, and fifty other operas I could mention, are generally considered as suffering, or having suffered, in popularity, from the fact of having good *librettos*. If my German *confère* ever turns his attention to operatic composition, and requires a bad book, I can recommend him plenty of authors of my acquaintance who will let him have one as execrable as his heart can desire. I, moreover, will translate it into German free of charge, but I will not go so far as to assert that the music, be it as fine as that even of Meyerbeer or Auber, will induce the public to endorse the peculiar views entertained by him on *librettos*. Grant, for the sake of the argument, that the public do weary, sicken, and grow tired, after a time, of good *librettos*; what then? They weary, sicken, and grow tired of a bad one, also—only a great deal sooner. In fact, they frequently will not have it at any price, the innocent and often highly meritorious composer being sacrificed to the stupidity of his literary colleague. What has been, is, and always will be, the great obstacle to Mozart's *Così fan Tutte* becoming a popular opera, and establishing itself as a frequent visitor to the foot-lights? What but the unsatisfactory nature of the story, and the disagreeable mode in which it is worked out? Even if the music "appears only as something supplementary," it had better be supplementary to a clever drama or comedy than to a heap of nonsense; but I would enquire: what composer of any talent ever allows his music to appear "only as something supplementary?" Is Auber such a one? Is the music of *Le Domino Noir* "not strong enough to vivify the entire work?" I am afraid that this is what the German critic would imply, but, when he published his opinion, *il fit un pas de clerc*. If the *Domino Noir* was not "truly effective" the other evening, the fault lay not with the librettist; not with the composer; but with the artists whose mode of representing the *chef-d'œuvre* bore as much resemblance to the proper way of performing it as the good, heavy, dough-like bun of a baker bears to the delicately-light puff paste of an accomplished cook.

M. Gounod's *Margarethe* is still pursuing its course with as much pertinacity as a bailiff pursuing "the gent he wants." I have already recorded in former letters how the heroine is played by different *prime donne* on different nights, so that the run of the work may not be interrupted. The system of substitution, or "doubling," seems now to have extended to the subordinate characters—or, at least, to one of the subordinate characters, to speak by the card. Mdlle. de Ahna has been, on account of indisposition, replaced in the part of Siebel by Mdlle. Wilde, from the Court Theatre, Dessau. The fair stranger possesses a tolerable voice, though its effect is too often marred by a disagreeable amount of sharpness, painful to hear. I must, however, listen to her again, and in a more important part, before I can venture to give a decided opinion as to her merits.

I have only two concerts to chronicle, that given by Dr. Lorenz, and

that given by Herr Hugo Schwantzer. The great characteristic of the first was the fact of its being simply a gigantic advertisement of Dr. Lorenz and his compositions; a tremendous puff of sundry polonaises and trios, emanating from the Lorenzian brain, and calling for no particular praise or special animadversion. The concert of Herr Schwantzer boasted of a programme as long as those which sometimes half cover the walls of London, when Mr. So-and-so begs to announce that he will take his benefit—"on which occasion the following eminent artists have kindly volunteered their services," and on which occasion, also, we now and then learn from one or two, if not all, of the papers next day, that "the concert went off exceedingly well. Mr. * * * was etc., etc., etc. Miss * * * was never more, etc., etc., etc.," and so on for three quarters of a column, winding up with the notification: "Of the last part of this extremely interesting concert—a part including one grand overture; a trio for stringed instruments; five grand choral pieces by the members of the Tulse Hill Association of United Warblers; a pianoforte concerto, by Thoompshardt (C minor, Op. 184); and eight songs by various composers—we are unable to speak, because we were obliged to leave the theatre shortly before midnight." The principal attractions in the entertainment provided by Herr Schwantzer, were Bach's "Triple Concerto in D minor," executed by Herren Hans von Balow, Stern and Schwantzer; Beethoven's "Kreutzer Sonata," played by Herr de Ahna and Herr Schwantzer; a "Salonstück" by Raffé, interpreted by the last-named untiring gentleman; and Tartini's "Trille du Diable," knocked off very spiritedly by Herr de Ahna. In addition to the above we had a goodly number of songs sung by three young ladies, Mdlle. Malvine Strahl, Mdlle. Anna Becky, and Mdlle. Bertha Hirschberg; and an ample supply of compositions, vocal and instrumental, written by the *bénéficiaire*, who, like Dr. Lorenz, seemed determined that if his friends did not see his light it should not be because he himself hid it under a bushel.

I think there is one of your London contemporaries which has a weekly column entitled: "Strange, if True." Do you know its name? If you do, I should feel obliged by your forwarding to it the following startling and sensational bit of intelligence which I have just reaped while casting a sickle-y (*sic*) glance over one of the papers here:—"People in Milan are looking forward with great eagerness to the arrival of a gentleman named Strampfel, who is engaged to appear at some concerts. Though he has lost his right arm, he is said to play the violin in a marvellously beautiful style." After this, all I feel able to say amounts to neither more nor less than—VALE.

P.S.—I find my letter has extended to quite the usual length, but I can, nevertheless, not make up my mind to cancel the commencement, in which I needlessly apologize for the shortness of my communication, because that commencement contains a well-merited tribute of admiration to the muse of Tupper. By the way: Can Tupper be related to Tucker? I must see to this.

CRYSTAL PALACE.

The grand performance of Mendelssohn's music to *Athalie*—to inaugurate the tenth season, on Friday the 1st inst.—realised all the success anticipated. The band and chorus were two thousand five hundred strong, and the solo parts were allotted to Mdlle. Parepa, Miss Martin and Madame Sainton-Dolby.

Of the execution it is impossible to speak too highly. The choir, indeed, surpassed all former efforts; and it does not require very acute ears to discover the extraordinary improvement in the soprano voices—we especially allude to members of the Sacred Harmonic Society, which supplied the major part of the "London Contingent" in the Handel Festival Choir. There was, perhaps, not the same thrilling effect produced as at Exeter Hall, where *Athalie* had been heard some weeks previously; but allowance must be made for the impossibility of some fourteen thousand persons scattered over an immense area hearing all to equal advantage. Nevertheless, it would hardly be too much to assert that a more perfect performance of Mendelssohn's magnificent work was never heard. The Grand March of the Levites created a *furor*, and was redemanded by the whole "fourteen thousand." Mr. Costa had no choice but to comply.

The rest of the programme comprised the Grand Exhibition Overtures of Meyerbeer and Auber, separated by Mendelssohn's delicious unaccompanied part-song, "Departure," for the choir. The part-song, given to perfection, was enored with tumultuous applause.

The concert terminated with the National Anthem—first in unison, by the sopranos, then by the altos, and lastly, in "ensemble" the united choir. On the whole, this performance was as well worth "commemorating" as any of the "Handel Festivals."

PHILHARMONIC CONCERTS.

The fourth concert took place on Monday night, under circumstances of unusual interest. Their Royal Highnesses the Prince and Princess of Wales had intimated their intention of being present, and the fact having become very generally known, such a brilliant audience assembled in the Hanover-square Rooms as had not been witnessed in those elegant music saloons for years. The company was so large that, in spite of the additional accommodation of a number of extra forms and chairs, there were still very many obliged to listen to the performances standing. At 8 o'clock punctually the illustrious visitors made their appearance, and were received with loyal cheers, in which the members of the orchestra joined. The places assigned to them—as has always of recent years been the case when Her Majesty the Queen has attended the Philharmonic Concerts—were immediately in front of the orchestra, a space sufficient to accommodate a large party being barred off from the rest of the area. On the arrival of their Royal Highnesses the National Anthem was immediately struck up by the orchestra, and was followed by the Danish national air. The concert then began, of which the programme was as follows:—

PART I.

The music to the "Egmont" of Göthe	...	...	Beethoven.
Mr. Bartholomew's "Illustrative Poem," read by Mr. Arthur Matthison, vocal solos by Miss Banks.			
Aria, Signor Delle Sedie, "Deh vieni alla finestra"—("Don Giovanni")	...	...	Mozart.
Concerto in F minor, pianoforte, Madame Arabella Goddard	...	...	W. S. Bennett.

PART II.

Sinfonia Pastorale	...	...	Beethoven.
Scena and Romanza, Signor Delle Sedie—("Maria Padilla")	...	...	Donizetti.
March in the Opera of <i>Tannhäuser</i>	...	...	Wagner.

Conductor—Professor Sterndale Bennett.

A more attractive and well-varied selection could hardly have been made out for so exceptional an occasion. There was a special interest attaching to almost every piece of importance. It is well known that the late Prince Consort was a staunch patron of the Philharmonic Concerts, a year seldom passing over without one of the performances being graced by his immediate patronage, together with that of the Queen. The *Pastoral Symphony* was always a favorite with Prince Albert; while the music which Beethoven composed for Göthe's tragedy of *Egmont* would, at the Prince's express wish, have been performed at a concert which, had he lived, it was his intention to honor with his presence. It was, therefore, most appropriate on such an occasion as that of the first visit to the Philharmonic Concerts of his eldest son, and heir to the Throne which benefited so greatly by his counsels. The concerto being a masterpiece by the most gifted of English composers, and the pianist to whom was allotted the very responsible task of performing it before such an audience one of those who have most diligently striven to do credit to English music, the Princess Alexandra was thus afforded an opportunity of judging what could be done by native-born professors in the country of her adoption for an art in which she is said to take especial delight. This was, indeed, the feature of the evening. Mad. Arabella Goddard had played the F minor concerto before—for the Philharmonic Society in 1859 (when Meyerbeer was present), for the Musical Society of London (in the same year), and for the New Philharmonic Concerts, before they were exclusively directed by Dr. Wylde. On no occasion has she achieved, with this or any other concerto, a more dazzling success. Certainly she played her very best—as much, no doubt, for the sake of her distinguished countryman to whose music she seems so passionately attached, as for the Royal visitors who sat beneath the orchestra, or even for her own glory. She threw a fire and energy into the first movement, and sang the *cantabile* passages with a fulness of expression and rich beauty of tone that brought out all its finest points in strong relief. The *Barcarole*—a very flower of simplicity, fresh and fragrant as the early spring—was the perfection of unstudied grace, the delicate "*gruppetti*," which are so characteristic a feature of the constantly recurring "refrain," reminding us of the somewhat worn, but still not inappropriate simile of "strings of pearls." The *finale* was taken at the genuine "*tempo presto*," and played

from end to end with an impetuosity that never let excitement cool and a fluency that no difficulty could in the slightest degree impede. The whole concerto was listened to with rapture, and it was only in deference to the illustrious guests that Professor Bennett modestly declined the "encore" so unanimously awarded to the *Barcarole*. Never was a more brilliant and legitimate triumph achieved; never were well-earned laurels more fairly divided between a composer and executant, each worthy of the other. The vocal solos, both good in their way, were intrusted to an accomplished Italian singer, and the march from Wagner's *Tannhäuser*—one of the most intelligible pieces in that singular lyrical pasticcio—was a spirited (though obstreperous) climax. We shall not attempt any further criticism of the performances, but content ourselves with saying that no Philharmonic Concert for a long period has given more entire satisfaction, or has better merited unqualified approval. It was, indeed, a magnificent entertainment, worthy to be set before a Prince and Princess of Wales. The attention paid to the whole—more particularly by the Princess Alexandra, who seemed to listen to every piece with the earnestness of a genuine amateur—was the object of general remark. Between the parts his Royal Highness the Prince of Wales, in the most affable manner, entered into conversation with Professor Sterndale Bennett. The illustrious visitors remained to the end of the concert, and on their departure were cheered with the same heartiness as at the moment of their arrival.

MADAME JENNY GOLDSCHMIDT LIND.

The appearance of Madame Lind-Goldschmidt once again in the concert-room attracted an immense audience to St. James's Hall on Friday evening—an extraordinary attendance, indeed, when it is remembered that more than thirteen thousand lovers of music were present at the performance of Mendelssohn's music to *Alhalie*, at the Crystal Palace, in the forenoon. As may be supposed, the name of the "Swedish Nightingale" (still a "Nightingale" in good truth) was associated with a benevolent object. Madame Lind-Goldschmidt, in fact, gave her services, and those of Herr Otto Goldschmidt, her husband, in the cause of a deserving charity, and, we are happy to add, with the best results. The concert was for the benefit of the Royal Hospital of Incurables at Putney, and the programme consisted of Handel's *L'Allegro* and *Il Penseroso*, preceded by one of the same composer's concertos for string instruments. Madame Goldschmidt was assisted by Madame Lemmens-Sherrington, Miss Lascelles, Mr. Montem Smith, and Mr. Weiss; and Mr. Goldschmidt presided over the band and chorus, which consisted of some 250 performers; Mr. Lindsay Sloper was at the pianoforte, and Mr. E. Hopkins at the organ.

It is not our habit to criticise performances got up for charitable purposes. We may say, nevertheless, that Handel's *Cantata* was, to a large part of the audience, a novelty, it having been rarely heard as a whole since Handel's time. *L'Allegro ed Il Penseroso* was last performed in 1813 under the direction of Sir George Smart. Some few years ago Mr. Hullah brought out the first part, but was not induced to repeat it. Even last week at St. James's Hall the *cantata* was not given precisely as Handel wrote it. The *cantata* was originally entitled *L'Allegro, Il Penseroso ed Il Moderato*; Charles Jennens, author of the books of the *Messiah* and *Belshazzar* having added a third part to Milton's poem, which so pleased Handel that he set the three parts together. *Il Moderato*, after a few performances, was "shelved," and has never (happily) been revived.

The chief points of the performance were, we need hardly say, the airs allotted to Madame Lind, of which, "Come rather, goddess," "Sweet bird, that shunn'st the noise of folly" (flute *obbligato*, Mr. Pratten), "Hide me from day's garish eye"—all allotted to *Penseroso*—most thrillingly exemplified her powers, and (especially the Bird-song) were rapturously applauded. That the great singer had lost nothing of her art was apparent in all her efforts, and though, as far as regarded her physical means, Madame Lind is no longer the Jenny Lind of 1847, she still retains her supremacy as a vocalist. Madame Lemmens Sherrington sang the music of *Allegro* very charmingly. Miss Lascelles gave due effect to the contralto songs; and Mr. Montem Smith and Mr. Weiss did ample justice to the tenor and bass music. The band and chorus under the able direction of Herr Otto Goldschmidt were in all respects excellent.

HERR PAUER'S CHRONOLOGICAL CONCERTS.

Emboldened by the success which attended them last year, Herr Ernst Pauer has commenced (at Willis's Rooms) a second series of his *Performances of Pianoforte Music, in Strictly Chronological Order*. Herr Pauer has rearranged what he terms his "development of the romantic school," which he confesses to have been "formed on an erroneous basis," and has otherwise recast certain of his "classifications," that "admitted of improvement." For our own part, we have no great faith in these so-called "classifications;" nor do we consider Herr Pauer, with all his undoubted ability and musical erudition, the safest man to make them. It is quite enough to listen to his vigorous and intelligent performances of a succession of pianoforte pieces, ranging over a period of nearly two centuries and a half—from Johann Jacob Froberger, *protégé* of Ferdinand III. of Austria, to Sigismund Thalberg (who need not be described) in his prime—without troubling the brain to parcel them out into "schools" and what not. The programme at this first performance came under the category of "the Austrian or Viennese school," and included specimens from Froberger, Wagenseil (instructor of Maria Theresa—the Wagenseil for whom Mozart asked when about to play before Francis I.—saying, "Send for Wagenseil, he understands the subject.") Haydn, Mozart, Beethoven, Hummel, Ries (Beethoven's favorite pupil), Czerny, Schubert, Moscheles, Liszt, and Thalberg. Among these the most acceptable were incomparably the best known works—such as Beethoven's sonata in E flat (Op. 7), Mozart's in F major (the grand one in that key), Hummel's *fantasia*, Op. 18 (shorn of its introduction, which we cannot regard, with Herr Pauer, as a bit more "rhapsodic" than the *adagio* and *allegro*), and the third of Schubert's impromptus, Op. 142 (in B flat). Next, and in their way not less interesting, were Haydn's irregularly built, but musical and masterly variations in F minor—a caprice which, for plaintive expression and fanciful structure, has very few superiors, and the rhythmical irregularities of which (dwelt upon somewhat reproachfully by Herr Pauer in his notes) were evidently intended by the composer. The pieces of Froberger and Wagenseil have little life in them now, and are only valuable in their historical bearing on the progress of the art. The selection from Ferdinand Ries—*andante* and *allegro* out of an early sonata (Op. 48), composed about 60 years since—was unhappy. The *allegro* is a lengthened and monotonous parody of the remarkable episode in the last movement of Beethoven's *Sonata Appassionata*, spirited if you please, but extremely commonplace. No composer of pretension ever existed with fewer ideas absolutely his own than Ries, whose larger works, for the most part, are weak imitations of Beethoven, without a spark of the *feu sacré* which glowed in every page of that truly astonishing and inexhaustible genius. Ries was followed by Czerny, whose claim to be classed with the great "Austrian school," invented by Herr Pauer, would seem to rest solely on the fact of his having resided, given lessons, and written upwards of 1,500 pieces, of little value, in the Austrian capital. We should be loth to accredit Czerny with belonging to any "school." He will be only remembered hereafter as one of those men whom the sometimes accommodating, oftener unaccommodating, Beethoven bore with—or rather forbore with—as occasionally intimate associates, and who rewarded the illustrious musician for his condescension by publishing the clumsiest conceivable arrangements of his orchestral works (including his nine symphonies), for two performers on the pianoforte. The specimen of Czerny which Herr Pauer, in an amiable spirit of eclecticism brought forward—*andante* from the third sonata, Op. 57, in F minor (Op. 57, in F minor!—why did Czerny select the very number and the very key of Beethoven's immortal *Appassionata*!—may be most appropriately described as "namby-pamby." Moscheles was represented by two of his *Characteristic Studies*, so called, which, though much more ambitious, are not nearly so attractive in a strictly musical sense as those earlier *Studies* given out to the world with no such sounding title. The selections from M. Liszt and Thalberg were appropriate enough in their style; but what they have to do with the history of the progress of anything else than mere dry mechanism it would be difficult to say. One of Liszt's pieces was the "Transcription" of Schubert's beautiful "Ave Maria," in which that exquisite and truly devotional melody is heard, painfully making its way through the midst of a succession of uncouth passages of "arpeggio, &c.," and not always successful in forcing a "passage." "Transcription" is a specious word; but in this instance to "transcribe" seems a convertible phrase for "to torment." In such "music" the only apparent object seems to be to indulge the vanity of the executant at the expense of the composer—we mean composer of the melody, in the absence of which the "arpeggios, &c.," would drive any hearer with ears attuned to music out of his senses. Herr Pauer played throughout with musicianly skill and indefatigable energy. The room was filled with connoisseurs.—*Times*, May 4.

A NEW GRAND MASS, composed by Signor Roberti, will be sung at the Oratory at Brompton, on Sunday next. Report speaks in terms of high praise of the new composition.

MR. RENWICK.

To the Editor of THE MUSICAL WORLD.

SIR,—In the kind and encouraging notice which appeared in last Saturday's *Musical World* of my *début* at the new Philharmonic Concert last Wednesday week, I am described of the "Royal" Academy of Music. Will you kindly correct this mistake, as I am a pupil of Signor Garcia, at the London Academy of Music, St. James's Hall. Apologizing for thus troubling you, I am, SIR, Yours very obediently,

GEORGE H. RENWICK.

London Academy of Music, St. James's Hall.

MADAME PUZZI'S MATINEE.—On Monday the *Matinée d'invitation* of Madame Puzzi took place at the Hanover-square Rooms, which were crowded on the occasion by fashionable company. The programme included, as executants, Mesdames Lemmens-Sherrington, and Madame Lemaire, Mdle. Georgi, Signor Gassier, and Mr. Tennant, all of whom acquitted themselves with their accustomed excellence. There were also other performers, less celebrated here, perhaps, but scarcely less admirable. Special mention must be made of Master Willie Pape, a very young American pianist who has already won renown in his native land, and whose playing is really extraordinary. On the present occasion Master Pape's execution of Thalberg's fantasia upon *Don Pasquale* made quite a *furor*; and an enthusiastic redemand was responded to by the boy with Thalberg's fantasia upon *Moise*. His power on the instrument, for one so young, (thirteen years) is wonderful. The volume of sound he drew from the piano in the forte passages, seemed to astonish the audience.

There was but one drawback to this interesting *matinée*—we mean the absence of Madlle. Fanny Puzzi, daughter of the concert-giver, and who, although she never sings in public, is one of the most accomplished vocalists of the day. Mdle. Fanny was prevented from appearing by sudden hoarseness, and thus the audience were deprived of a genuine enjoyment, and the best evidence of Madame Puzzi's genius as a teacher.

STROUD.—(From a Correspondent). The recent performance of the *Messiah* in this provincial town, by the members of the New Choral Society established by Mr. Helmore—numbering about 250 singers and players—was really a genuine success. It is only a few weeks since the class commenced their practice of Handel's music, and their efficiency in so short a time is highly creditable to themselves and their teacher. The soloists were Miss Susanna Cole, Miss Holroyd, Mr. Hunt and Mr. Mugford. The engagement of that popular London songstress, Miss Cole, constituted a special attraction. The fair artist sang the soprano music with great purity of voice and true devotional feeling, the air "I know that my Redeemer liveth" being encoored with enthusiastic applause. The great bravura air, too, "Rejoice greatly," was a capital performance. Mr. Helmore is a spirited conductor, somewhat fast, it must be admitted, after the manner of Mr. Costa, but not the less effective for that. The Stroud Choral Society has indeed made a most successful *début*, and it is to be hoped that such a beginning and such encouragement may stimulate them to proceed as they commenced.

SHEFFIELD.—Two performances of sacred music took place under the direction of Mr. Gilbert, in the Music Hall, on the evenings of Monday and Tuesday. The vocalists were Madame Rudersdorff, Miss Thirlwall, and Messrs. Marriott, Whiffin and Lambert, gentlemen of the Chapel Royal, Windsor, and Eton College; and Messrs. Walker, Price, and Lambert, Lay Vicars of the Cathedral, Durham; with a Chorus selected from the Great Handel Festival Choir, Crystal Palace. The band, led by Mr. Thirlwall, included the names of T. Harper, H. Hill, Berry, Owen, Engl, Smith, C. Harper, jun., Hancock, and Watson, all from London. Mr. G. H. Smith, organist of the Parish Church at Sheffield, presided at the organ. The choruses were entitled to high praise, and nothing finer than the "Hallelujah" chorus by Handel, "He rebuked the Red Sea," "The Lord shall reign," "How excellent," and "Let us break their bonds," could have been produced. Madame Rudersdorff gained enthusiastic applause in "Hear ye Israel," and in "Let the bright seraphim," which, with Mr. Harper's trumpet obbligato, was an exquisite performance. "Let the bright seraphim" was encoored with acclamations. Miss Thirlwall was encoored in "Gratias Agimus." Messrs. Walker, Price, and Lambert sang the anthems, "Praise the Lord" (Croft) and Jeremiah Clarke's "I will love Thee," very finely. Mr. Lambert, in "He layeth the beams," astonished the audience by finishing on double C. The same gentleman gave "They that go down to the sea in ships" (Purcell), and was loudly encoored in "O Lord have mercy" (Pergolesi); and Mr. Whiffin and Mr. Lambert sang the Anthem by Travers, "Ascribe unto the Lord." Mr. Marriott has a telling alto voice, and his singing was noticeable for delicacy and refinement. We must not forget to mention Mr. G. H. Smith, whose organ playing was everything that could be desired. The same party were engaged by Mr. Gilbert for a performance at the Free Trade Hall at Manchester, on the following evening (Wednesday).

MONDAY POPULAR CONCERTS. ST. JAMES'S HALL.

THE ONE HUNDRED & TWENTY-SEVENTH CONCERT.
MONDAY EVENING, MAY 11, 1863.

FOR THE BENEFIT OF
MADAME ARABELLA GODDARD.

LAST APPEARANCE OF
M. VIEUXTEMPS
THIS SEASON.

PROGRAMME.

PART I.

QUARTET, in D minor, for two Violins, Viola, and Violoncello *Mozart.*
MM. VIEUXTEMPS, L. RIES, H. WEBB, and PIATTI.
CANZONET, "Maid's song" *Haydn.*
SONG, "Ah non lasciarmi no" *Macfarren.*
Mr. SIMS REEVES.
SONATA, in A flat, Op. 110, for Pianoforte alone *Beethoven.*
(First time at the Monday Popular Concerts.)
Madame ARABELLA GODDARD.

PART II.

SONATA, in F major, Op. 24, for Pianoforte and Violin *Beethoven.*
(First time at the Monday Popular Concerts.)
Madame ARABELLA GODDARD and M. VIEUXTEMPS.
SONG, "Adelaida" (by desire) *Beethoven.*
Mr. SIMS REEVES.
(Accompanied by Madame ARABELLA GODDARD.)
OLD ENGLISH DITTY, "Golden slumbers kiss your eyes."
TRIO, in D minor, for Pianoforte, Violin, and Violoncello *Mendelssohn.*
Madame ARABELLA GODDARD, M. VIEUXTEMPS, and Signor PIATTI.

Conductor - MR. BENEDICT.

To commence at Eight o'Clock precisely.

NOTICE—It is respectfully suggested that such persons as are not desirous of remaining till the end of the performance can leave either before the commencement of the last instrumental piece, or between any two of the movements, so that those who wish to hear the whole may do so without interruption. Between the last vocal piece and the Trio for Pianoforte, Violin, and Violoncello, an interval of FIVE MINUTES will be allowed.

Box Stalls, 5s.; Balcony, 2s.; Admission, 1s.; Tickets to be had of Mr. ARNOLD, at the Hall, 2s, Piccadilly; and of MESSRS. CHAPPELL and Co., 50 New Bond Street, &c.

MONDAY POPULAR CONCERTS.

Just Published,

A PHOTOGRAPH of a GROUP of INSTRUMENTALISTS, which includes likenesses of Madame ARABELLA GODDARD, Mr. CHARLES HALLÉ, Herr JOACHIM, Signor PIATTI, M. SAINTON, Mr. LINDSAY SLOPER, Mr. BENEDICT, &c., by ALEXANDER BASSANO, Size, 13 in. by 8 in. Price 10s. 6d.
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TO PUBLISHERS AND COMPOSERS.—All Music for Review in THE MUSICAL WORLD must henceforth be forwarded to the Editor, care of MESSRS. DUNCAN DAVISON & Co., 244, Regent Street. A List of every Piece sent for Review will appear in THE MUSICAL WORLD.

TO CONCERT GIVERS.—No Benefit-Concert, or Musical Performance, except of general interest, unless previously Advertised, can be reported in THE MUSICAL WORLD.

The Musical World.

LONDON: SATURDAY, MAY 9, 1863.

DURING Schubert's life-time, and for a considerable period after his decease, no one seemed to be aware that a modest cantata-text, from the *Collected Poems* of the well-known "education" Niemayer, had suggested and furnished the story for one of the most noble, most mature, and most artistic musical compositions of which modern oratorio-literature can boast. Herr Herbeck, whose name is for ever mixed up with the history of Schubert's music—and unfortunately this history of a martyrdom is not completed, though fully five-and-thirty years have elapsed since Schubert died—has raised the musical Lazarus, who, unlike the Biblical one, will probably never be buried again. The first part of the oratorio is complete, and the second nearly so. Both parts were performed, for the first time, on the 27th March, by the "Gesellschaft der Musikfreunde," under Herr Herbeck's direction.* Whether Schubert composed a third part, also, is not known, and will, perhaps, form the subject of future research. We are not aware how much of the just complaints concerning the neglect of Schubert's manuscripts applies personally to the present proprietor of the firm of Diabelli; at any rate, that gentleman ought to consider this recent discovery an irresistible appeal to subject his archives to a speedy and thorough examination, and to render a public account of everything of Schubert's that may be found among them.† His own interest here goes hand in hand with that of the public at large. The publication, also, of *Lazarus* must be placed beyond a doubt. We must reserve for a future time a detailed account, as well as our complete opinion, of this work, so full of matter. Let it suffice to say here that *Lazarus* is marked by all the warmth and vividness of Schubert's style, by a melodic richness and vigor of dramatic portrayal, such as we nearly always find in his works, and, in addition, by a consistency and equality we but seldom discover in them to the same extent. The gloomy monotony of the subject offers the greatest difficulties to musical treatment. The oratorio plays half at the bed of the dying man, and half at the place of interment. The first part is a continuous dissolution of Lazarus, who is enchanted at dying. The second part introduces the Sadducee, Simon, who is afraid of death. The burial of Lazarus follows. It requires all the ardent joyfulness, all the heavenly clearness of Schubert's music, to divest of nearly everything oppressive and burdensome the odor of corruption permeating the entire drama. Let the reader fancy *Lazarus* composed, only for the more considerable portion, in the dull, turgid tone employed by Schumann for the plague-scene in *The Peri*, and no one would be able to bear it. It is wonderful to what a degree Schubert has succeeded in introducing life into death. Apart from the consistent harmonic treatment of the work as a whole, such pieces as the air of Mary and that of Simon, the songs of Jemima, a great many of the recitatives and the two choruses, belong to the most moving compositions ever heard. That—notwithstanding all this—the inordinately long continuance of one train of sentiment, the predominance of recitative and frequent stoppage of the flow of melody, the small part played by the chorus, in

* Hanslik—Vienna Presse.

† For Schubert read Mendelssohn, and *mutato nomine* the same observation might apply to Herr Paul Mendelssohn; and this in the face of *The Athenæum*.

consequence of the number of solo pieces, and some other defects in *Lazarus*, were occasionally felt by the audience, has been stated by the cleverest Schubert-worshippers among the *dilettanti* and art-critics of Vienna.

DEATH OF HERR GUSTAV BOCK.*

THE mournful duty devolves upon us of announcing to our readers the death, on the 27th April, at half-past seven in the evening, of Herr Gustav Bock, the editor of this paper. For years the deceased had suffered from heart disease. This, it is true, was kept under for years at a time, but Herr Gustav Bock at last fell a victim to a sudden attack of it. His fellow writers in the *Neue Berliner Musik-Zeitung* lose in him one who was endowed with singular tact on the conduct of the paper; especially affable in literary business matters; and an eminently true and devoted friend. He displayed restless zeal and unusual intelligence as the head of his extensive and wide-branching firm, exerting himself particularly for the higher walks of art, and especially for the representatives of the same, whose interests he invariably furthered; whose efforts he seconded; and for whose advantage he was ever ready to make a sacrifice. Countless musicians and lovers of music will long honor his memory, and especially recollect with proper appreciation the forgiving and kindly qualities of his disposition.

To the Editor of the MUSICAL WORLD.

Breslau, April 23.

SIR,—My present letter will be hardly so fruitful of "good tidings" as my last. Our season, if we except some few subscription concerts yet to come off, is nearly at an end. For many years musical matters have not been so lively in our city as during the past winter, a result to which our Orchestral Union has principally contributed. Your readers were furnished with an account of the last three concerts given by this body.† The works performed at the said concerts were—A Festival Overture by Wagner; the overture to *Ruy Blas*, Mendelssohn; the overture to *Die Vestalin*, Spontini; a Sacred Festival Overture (for chorus, orchestra and organ) by Nicolai; a Symphonic Concertstück (for full band) by Dr. Leopold Damrosch; a Symphony in D major by Haydn; the No. 4 in B flat major of Beethoven; *Die Weihe der Töne*, Spohr; and the Choral Fantasia of Beethoven. Nicolai's Overture and Dr. Damrosch's Concertstück were novelties. The first treats the chorale, "Ein feste Burg ist unser Gott," very skilfully. Dr. Damrosch's composition is interesting. The themes are cleverly treated, and the instrumentation is extremely good. Of the remaining works, the *Faust* overture was, probably, the only one with which the audience were unacquainted. The manner in which the above compositions were executed could only tend to strengthen the favorable opinion already pronounced in the columns of this journal. The solo artists at the three *Soirées* were—Mad. Bürde-Ney; Herr Carl Mächtig, pianist, of this town; and Herr Carl Klotz, solo hornist of his Royal Highness the Prince of Hohenzollern. Mad. Bürde-Ney sang Beethoven's "Ah, perfido," and "Ocean, du Ungeheuer," from *Oberon*. It is true that her voice has somewhat deteriorated in strength and freshness, but it still fills the large concert-room. She succeeded best in Weber's air, though we were occasionally annoyed by a certain "stagey" flavor. The

public applauded very warmly and recalled her. Herr Mächtig played Chopin's Concerto in E minor, and the pianoforte part of Beethoven's Fantasia, and gave evidence of considerable ability. Herr Klotz executed "Le Congé," by Lübeck, and variations of his own composition. His style of play justified the reputation which had preceded him. There remains to mention the chorus, which, despite the haste with which it must have been formed, may be praised as very good. Dr. Damrosch is at present occupied in forming a separate chorus, which will enable him next year to produce more important choral works at the Orchestral Union, of which he is conductor.

Herr Schäffer gave his fourth and fifth Subscription Concerts in the Music Room of the University. The programme of the first comprised Beethoven's C major Symphony; Mozart's D minor Pianoforte Concerto; and Mendelssohn's *Walpurgisnacht*. The freshness of the Symphony was well rendered by the orchestra; the execution of the choral work also, especially as far as regards the chorus and orchestra, may, on the whole, be recorded as successful. Herr Mächtig performed the Concerto with admirable mechanical ease and fine expression. At the second concert, we had Mozart's Symphony in E flat; the overture to *Fingalshöhle*, by Mendelssohn; "Capriccio" (B minor), for pianoforte and band, by the same composer; and the Choral Fantasia of Beethoven. It was only in the overture and the accompaniment that the orchestra were, on this occasion, thoroughly happy. The Symphony, apart from isolated instances of incorrectness, was far from being rendered with that delicacy so essential to its proper effect. The Choral Fantasia went well, but the *tempi* might have been taken with greater animation. Herr Mächtig again played the pianoforte parts very successfully. At the next and last of Herr Schäffer's Symphony Concerts, Beethoven's Ninth Symphony (choral) will be performed.—The Singakademie lately gave a performance of Handel's *Messiah*, with Mozart's additional accompaniments. The choruses were especially distinguished for correct execution of the florid passages; the soloists also fulfilled the expectations the public were justified in forming of the representatives of the Singakademie. Thanks are due to the conductor, Herr Schäffer, for the successful manner in which the members of the society under his direction acquitted themselves of a task beset with so many difficulties. N. B. M.

TURN.—During a rehearsal of *Robert le Diable*, Signora Donati entangled her foot in her dress, and fell with such violence as to injure her arm very seriously. The performance of Meyerbeer's *chef d'œuvre* had, in consequence, to be postponed for a week.

COLOGNE.—On the 19th ult., a matinée was given, under the direction of Herr Ferdinand Hiller, in the Casino, for the Schadow Monument in Düsseldorf. After Chopin's "Funeral March," Herr Zadernak, of the theatre here, recited a poem, by Dr. Wolfgang Müller, in memory of Schadow. The programme included, further, the Twenty-third Psalm, for female chorus, by Wold-Bargiel; Pianoforte Trio, op. 70, in D, by Beethoven (Herrn Ferdinand Hiller, Von Königsow and A. Schmidt); "Nachtlied" and "Volkslied," for female chorus, by Herr Ferdinand Hiller; and J. S. Bach's Concerto for Three Grand Pianos, admirably executed by Mlle. Mathilde Bruch, of the Conservatory here, Herrn Hiller and Bargiel. Their Royal Highnesses the Prince and Princess Zu Hohenzollern, with their family, and the Prince of Altenburg, were present.—On the 28th ult., the sixth and last *Soirée* for Chamber-Music took place in the small room of the Gürzenich. The programme comprised Beethoven's Quartet in A major, op. 18, No. 5; Pianoforte Trio, op. 6, in F major, by W. Bargiel (the pianoforte part being played by the composer); and Mendelssohn's Quintet for stringed instruments, op. 87, in which Herren F. Weber and C. Venth performed. These *soirées* have been more numerously attended during the present season than they were last. This is the more gratifying, as the admirable music executed at them necessarily tends to foster the public taste for classical compositions.

* From the *Neue Berliner Musik-Zeitung*.

† See the *Neue Berliner Musik-Zeitung*.

NONSENSICAL RHYMES FOR NONSENSICAL TIMES.

CLV.

There was at the bar an old Merryweather,
Who debated one day o'er his sherry, whether
He should leave a profession
Which at 'size or at session,
No employment e'er brought to old Merryweather.

CLVI.

There was once, at the bar, Edwin James,¹
Who was one of its very few shames,
He cross'd the Atlantic,
When the Yankees grew frantic
At the honour thus done them by James.

CLVII.

There was an old Sergeant, call'd Ballantyne,
Who looked more like Orson than Valentine,
Yet, with a quick knock,
Took opponents a-back,
By a verdict, e'er you could say "Ballantyne."

CLVIII.

There was an old Sergeant, call'd Parry,
Who a witness reluctant could harry,
With nail and with tooth,
Till he got out the truth,
Or what did even better for Parry.

CLIX.

There was an old Q.C. call'd Huddlestone,
And sometimes, by familiar friends, Fuddlestone,
He always was pushing,
And ne'er was caught blushing,
Which merits much profited Huddlestone.

CLX.

There was an old barrister, Hawkins,
Who, in spite of his long-winded talkin's,
Can't a jury persuade
That wrong's right, tho' he's paid
Heavy fees for the job, this old Hawkins.

CLXI.

There was an old doctor, call'd Spinks,
Who converted full many a minx
To a pattern of virtue,
And if any dirt you
Threw at her, 'twas wiped off by Spinks.

CLXII.

There was an old doctor, call'd Lushington,
Who address'd the bench with such a crushing tone,
When he ask'd it for pelf,
You would say to yourself,
"If salvage there be, 'tis this Lushington."

CLXIII.

There was an old Premier, call'd "Pam,"
Who jauntily said, "Here I am,
"And here I shall stay
"Till I'm taken away
"By the powers that made me 'Old Pam.'"

CLXIV.

There was an old minister, Russell,
Who in early days made a great bustle
About reformation,
But lately the nation
Has said, "Hang reform and old Russell!"

CLXV.

There was an old Chancellor, Gladstone,
Who once took the Manchester Rad's tone,
But a wink from "Old Pam"
Made him meek as a lamb.
And stick to his figures, this Gladstone.

CLXVI.

There was a Home Minister, Grey.
Who thought city magnates fair prey;
And though Lord Mayor Rose
May his measure oppose,
The best horse is the mare that is Grey.

CLXVII.

There was an old Duke, call'd of Somerset,
Who couldn't preside o'er a rummer set
Than the Admiralty Board,
Which, with its First Lord,
Over order and sense threw a "summerset."

CLXVIII.

There was an old M.P., John Bright,
Who seldom or never was right,
The wrong sow by the ear
Tho' he got, never fear,
'Twould be made a silk purse of by Bright.

CLXIX.

There was an old M.P. call'd Cobden,
An excessively obstinate nobb'd 'un,
Most business he'd boteh it
By some odd cranky crotchet,
But the "Treaty's" a credit to Cobden.

CLXX.

There was an old M.P., D'Israeli,
A sort of male Madame de Stael, he
Wrote novels, theosophy,
Statecraft and philosophy,
This shallow profound Ben D'Israeli.

CLXXI.

There was an old M.P., Vin. Scully,
Who set up for a new Irish Tully,
With which part he'd combine
That of old Cataline,
Which just now would be rather numbskully.

CLXXII.

There was an M. P., "Mother Hubbard,"
Who went one fine day to his cupboard,
To look for a bone
Of strife, to be thrown
At the greedy dog, Gladstone, by Hubbard.

CLXXIII.

There was an old M.P. call'd Roebuck,
Who in outward appearance was no buck,
But he's horns and can use 'em,
And sometimes abuse 'em,
This butting, rebutting old Roebuck.

CLXXIV.

There was an old M.P. call'd Horseman,
Who was warlike and fierce as a Norseman,
With rhetorical aids
He made desperate raids,
And well nigh lost his seat, this old Horseman.

CLXXV.

There was an old M.D. call'd Watson,
Who all day his easy-chair squats on;
"What's the matter with you?
"My fee's two pound two,
"Good-bye!"—says this old Doctor Watson.

CLXXVI.

There was an old M.D. call'd Hastings,
Whom people consulted for wastings,
Their chests after sounding,
With wisdom astounding,
He generally sent them to Hastings.

CLXXVII.

There was an old M.D., hight Quain,
Who cured at a glance every pain,
"Of physic don't think,
But eat well and drink,"
Said this pleasant old doctor, hight Quain.

CLXXVIII.

There was an old Doctor Locock,
Who treats married ladies *ad hoc*,
When a baby is born,
He cries, "I'll be sworn
"It's a chip, Madam, 'off the old block."

CLXXIX.

There was an old Admiral Fitzroy,
Who by signals cried, "Donner und Blitzer, hoy!"
"Look out for a squall!"—
But no storm came at all,
Which was rather a sell for old Fitzroy.

CLXXX.

There was a young critic call'd Clark,
Like a glow-worm he shone in the dark,
Or at least the twilight,
For on subjects he'd write,
Which were not quite transparent to Clark.

CLXXXI.

There was an old fiddler call'd Ernst,
In whom, reader, thou plainly discern'st
A genius dispeptic,
Who, in physic a sceptic,
Nature asks to give Art back her Ernst.

CLXXXII.

There was a young "baton" call'd Jullien,
Whose prospects would be but cerulean,
If he hadn't had
A clever old dad,
To bequeath him the good name of "Jullien."

CLXXXIII.

There was a composer, Molique,
Who eke could a fiddle make speak,
With engaging discourse,
And thus, as from one source,
Thought and utterance flow'd from Molique.

CLXXXIV.

There was a young lady call'd Chenu,
Few men-folks knew half the things she knew!
Such a dear learned duck,
The Sorbonne couldn't "pluck,"
So a bachelorette they made Chenu!

CLXXXV.

There was a director, Ben Lumley,
Whose appearance was never more comely;
The hand of old Time
Let him stay at his prime
For the sake of the girls and Ben Lumley.

CLXXXVI.

There was an old critic call'd Hogarth,
Resembling in nothing that slow Garth
Who wrote a dull poem,
For, so far as we know him,
He merely writes prose, this old Hogarth.

CLXXXVII.

There was a Lord Dudley and Ward,
Who thought Lumley's hopes to have marr'd,
And completely unnerv'd him,
But he rather has serv'd him,
By proclaiming he's no friend of Ward.

TO THE EARL OF DUDLEY AND WARD.

And so, my Lord Ward,
You can't then afford
To prove you're a Lord
In deed as in word,
But, by conduct uncomely
Towards Mr. Lumley,
You must make folks look glumly
And thankful they're homely,
And not such a Lord.

D.C.

[His Lordship forgets that for Mr. Lumley's benefit a very large theatre is indispensable. Were the performances for the benefit of his Lordship the Dudley Gallery would, perhaps, be too large.—D.C.]

A LEGAL QUESTION.

Master—What is signified by the term, "Black Letter Law?"

Student—"Black Letter Law" signifieth, or meaneth, the letter of the Law in mourning for the departed spirit. [Exit Master hurriedly. Student refresheth himself with a pot of half-and-half.]

THE OPERAS.

HER MAJESTY'S THEATRE.—The new opera of Signor Schira, *Niccolò de' Lapi*, which was announced last season, and constituted a feature of this year's prospectus, was produced on Thursday with genuine success. The success was doubly flattering to the composer, inasmuch as he had a somewhat cumbrously constructed story to illustrate by his music. The plot is taken from a well-known romance by the Marquis Massemio d'Azeglio, founded upon an incident in the history of the Florentine republic, at the time of Pope Clement VII.; and most of the characters are historical. The drama, although containing one or two powerful situations, does not hold the attention spell-bound. The entrance of Selvaggia in the first scene awakens an interest which is not sustained, and our sympathy, but for the music, would be but little excited in favor of Niccolò de' Lapi, the patriot, Laudomia, his gentle daughter, or Lamberto, the republican warrior her betrothed. At the same time there are passages in the story of *Niccolò de' Lapi* calculated, we can understand, to fascinate a composer who looks to particular scenes and incidents rather than to the general march of the "*peripatie*." It is not our intention at present to criticise the music; we defer that agreeable task until a second hearing has made us better acquainted with its merits. We may say at once, however, that Signor Schira's opera is that of a musician who has a thorough command of the resources of his art; that his music is stamped with the martial vigor and republican spirit which breathes in the story; that it has abundance of tune, and is everywhere dramatic and effective.

The opera is preceded by an overture (at once declaring the martial character of the music,) which was so much liked on Thursday evening that it was unanimously encored. A chorus of monks behind the scenes, "*Padre del ciel*," commences the first act. This is followed by a recitative and aria, "*Quel di che ti vedea*," for Selvaggia (Madlle. Titiens), descriptive of her early love for Lamberto (Signor Giuglini). The nuptials of Lamberto and Laudomia (Mdlle. Trebelli) are celebrated by the people and soldiers in a chorus, "*Sposa giammai non videsi*," introducing a quartettino, "*O mio dolce*," for soprano, two tenors, and bass. A romance for baritone, "*Lamberto, figliuol mio*," succeeds, and the act winds up with a grand *finale*. The music of the second act is almost entirely of a military character. It contains a grand march and chorus of the populace, "*Viva, Fiorenza*," celebrating a victory gained by the Republican army, followed by a characteristic air (with chorus) for tenor, "*Rataplan*," descriptive of a battle-scene; a *canzone*, "*La bella mea*," sung by Laudomia (encored, by the way, on Thursday); ballet music; a *preghiera* "*Gran Dio*;" an air for tenor, "*Se la dov' hai tu seggio*;" and *finale*, "*Giuriam*." Act the third includes a chorus, "*Sul finire è già la notte*;" a romance for bass, "*O bell' ora sospirata*;" recitative and aria for soprano, "*Di questa speranza*;" duet for soprano and tenor, "*Te compiangere*;" a prayer for mezzo soprano, "*Trista assorta*," a quintet (*finale*). The fourth act comprises a romance (for tenor), "*Oh! speranza*;" an air for baritone, "*Si te vidi*;" a recitative and *cantabile* for soprano, "*Ah padre*;" a *scena* ("*Profezia*") for baritone, "*Si t'intendo*;" and a *finale*. To one and all of them we shall return in our next number.

The performance may be praised unconditionally. The band and chorus, indeed, more than ever proved themselves efficient, and were thoroughly prepared in their work, thanks to the zeal and energy of Signor Arditi, who left no stone unturned to secure for his countryman an eminent success. Of the principal artists—Mdles. Titiens and Trebelli, Signors Giuglini and Bettini, M. Gassier and Mr. Santley—we shall have occasion to speak at length. Just now it will be enough to add that the singing was unexceptionably good, in many instances transcendent, and that the audience was more than satisfied. Signor Schira was fortunate in one respect—in no other theatre in the world could his opera have been supported by such a combination of vocal ability.

ROYAL ITALIAN OPERA.

On Thursday night Mdle. Adelina Patti made her first appearance in her favorite part of Amina (*La Sonnambula*)—that with which she made her *début* in this country two years since, and produced an impression not to be forgotten. Mdle. Patti was received with the utmost enthusiasm, and recalled after every act of the opera. In a dramatic sense it would be difficult

to improve her intelligent, poetical, and highly-finished portrayal of the character of the village somnambulist; but the general impression seemed to be that, while her voice was in excellent order, she was singing even with more brilliancy and expression than last year. Her arrival will give a new impetus to operatic "business." To-night she is to play Rosina, in the *Barbiere*, with Signor Ronconi as Figaro and Signor Mario (his first appearance) as Almaviva.

MR. G. W. HAMMOND has been elected a member of the Royal Society of Musicians.

BERLIN.—Herr Richard Wagner has arrived here, and intends stopping on a visit for some little time.

FRANKFORT-ON-THE-ODER.—M. Gounod's *Margarethe* has been successfully produced here.

OPORTO.—The operatic season is prolonged to the 23rd May. *Les Huguenots* is in active rehearsal. Mad. Dejean sings the part of Valentine; Sig. Brignardi, that of Raoul; and Sig. Buti, that of Nevers.

SR. PETERSBURG.—A grand concert was given, at the close of the season, for the benefit of the Invalids. Above a thousand vocalists and instrumentalists took part in it. The Emperor and Empress, attended by the Court, were present.

HAMBURG.—After playing at the last Philharmonic concert, Herr Joachim, in conjunction with Herr Lindner and the Brothers Eyert, from Hanover, gave two Quartet Soirées, on the 21st and 23rd April, respectively, in Würmer's large rooms. It is superfluous, perhaps, to say that the great violinist was enthusiastically received.

FRANKFORT-ON-THE-MAINE.—The gentlemen selected to decide upon the merits of the works sent in by the competitors for the stipend, or exhibition, offered by the "Mozart-Stiftung," were, this year, Herr Heinrich Dorn, of Berlin; Herr Franz Lachner, of Munich; and Dr. Aloys Schmidt, of this city. In consequence of the unanimous opinion of the above eminent musicians, the committee have been compelled to decide that the exhibition shall not be awarded to any one of the candidates, as none of the works sent in display the requisite merit.

HERR PAUER'S HISTORICAL PIANOFORTE PERFORMANCES.—The fourth performance, on Monday, was devoted to composers of the German school—unless we may except Herr Anton Rubinstein, who is a Russian, and not much of a composer—the first period dating from 1620. Herr Pauer commenced with Kuhnau, whom he styles the "inventor of the sonata," and gave his sonata in B flat. This was followed by the "*Suite Seconde pour le Clavecin*," in A major, of Matthäson—"the diplomatist, linguist, actor, singer, &c."—including "*Toccatone, Allemande, Courante, Aria, Gigue*." From Kuhnau to Sebastian Bach was a jump of one hundred years only. The sample of the works of the great composer of Eisenach, Weimar and Leipzig was the "*Partita*," No. 1, in B flat, comprising *Preludium, Allemande, Courante, Sarabande, Minuets and Gigue*. Wilhelm Friedemann Bach, eldest son of Sebastian, supplied Polonaise (No. 2) in C minor, and *Fuga* (No. 6) in E minor. From the works of Johann Ludwig Krebs, a favorite pupil of Sebastian Bach, we had "Prelude and Fugue in A minor." Carl Philip Emanuel and John Christian, second and eleventh sons of Sebastian Bach, furnished—the former, Sonata in A minor (Op. 2, No. 1), the latter, Sonata in A major (No. 5, Op. 17). The composers of the third period, ranging from 1790 to 1825, included August Eberhard Müller, from whose works was selected "*Caprice in C minor*," (Op. 29, No. 24); Johann Wenzel Tomaschek—the son of a poor linen-weaver—whose style was exemplified in "Two Eclogues (Op. 35)" and Johann Hugo Wörzschek, represented by "Two Rhapsodies" (Op. 1, No. 6 and 8). Mendelssohn, Schulhoff and Rubinstein represented the "Fourth Period." From Mendelssohn was selected the "Seventeen Variations *Sérieuses*" (Op. 54); from Schulhoff, Two Idylls, "*Etoile du Soir*" (Op. 36, No. 1) and "*Dans les Bois*" (Op. 27, No. 2); and from Herr Rubinstein, "*Barcarolle*" (Op. 30) and Polonaise, "*Le Bal*" (No. 2, Op. 14). The performance was, perhaps, a greater treat to antiquaries and musical historians than to amateurs and connoisseurs of the pianoforte. Certain pieces, nevertheless, were highly interesting on their own account, especially when so strongly recommended by the vigorous playing of Herr Pauer.

THE TWO PATTIES.

Your new Bill of Fare,
My dear Gye, I declare,
With embarrass'd richness you smother,
When at bottom and top
Of your bill down you pop
Two Patties, one after the other.

Punch.

Advertisements.

MISS MESSENT begs to inform her Patrons and Friends that her ANNUAL CONCERT will take place at HANOVER SQUARE ROOMS, on Wednesday Evening, May 25th. Eminent artists will appear. Tickets, Reserved Seats, 10s. 6d.; Non-reserved, 7s. 6d.; to be had of the principal Music-sellers and of Miss Messent, 13, Hinde Street, Manchester Square.

MISS DE COURCY will sing May 14th and 20th at Collard's Rooms; May 15th, at St. James's Hall; and May 29th, at the Beethoven Rooms. All communications to be addressed to Mr. JARRETT, Concert Agent, 244, Regent Street.

MISS DE COURCY will sing "THE SONG OF MAY," composed by W. VINCENT WALLACE, at the Beethoven Rooms, May 29.

MISS STABBACH has the honor to announce her Concert will take place at the Hanover Square Rooms, on Tuesday evening, May 12th. Vocalists: Miss Stabbach, Mdlle. Georgi, Mr. Tennant, and Mr. Lewis Thomas. Instrumentalists: Madame Arabella Goddard, Herr Deichmann, Signor Piatti, and Mr. John Thomas. Conductors, Herr Wilhelm Ganz and Signor Kandogor. Tickets, Numbered Stalls, 10s. 6d.; Reserved Seats, 5s.; to be had of the principal music-sellers, and of Miss Stabbach, 42, Upper Seymour Street, Portman Square.

MISS MARY W. MCARTY, Pianist and Professor of the Pianoforte (pupil of Madame ARABELLA GODDARD), begs to announce her arrival in town for the season. Her terms for lessons may be obtained at 26, Upper Wimpole Street, Cavendish Square.

MDLLE. GEORGI will sing at Miss Stabbach's Concert, Hanover Square Rooms, May 12th; Freemasons' Girls School Festival, 15th; Madame Puzzi's Grand Concert, Hanover Square, 15th; St. James's Hall, 15th; Mr. Aptommas's Recital, the 26th. All communications respecting Oratorios, Concerts, &c., to be addressed to care of Messrs. Duncan Davison & Co., 244 Regent Street.

MDLLE. GEORGI begs to announce her return to town (from the continent) for the season. All communications for Oratorios, Concerts, &c., to be addressed to Messrs. Duncan Davison & Co., 244, Regent Street, W.

MDLLE. FLORENCE LANCIA will sing "A THOUSAND MILES FROM THREE," composed by FRANK MORI, at Mr. Berringer's Saloon, Winchester House, St. John's Wood, on Monday Evening.

MDLLE. ADELINA PATTI will sing the New Waltz, "DI GIOIA" (composed expressly for her by M. STRAKOSCH), in the lesson scene of *Il Barbiere di Siviglia*, THIS EVENING, and on MONDAY EVENING, at the Royal Italian Opera, Covent Garden. N.B.—The above popular waltz was sung upwards of fifty times, by Mdlle. Adelina Patti, with immense success, at the Theatre Italien, Paris, and at the Italian Opera, Vienna, during the past season, and is published, price 3s. (with a character portrait of the celebrated vocalist), by Duncan Davison & Co., 244 Regent Street, W.

MDLLE. LOUISA VAN NOORDEN has the honor to announce that she will give a *Musicalé* at 16, Grosvenor Street, Grosvenor Square, W. (by kind permission of Messrs. Collard), on Tuesday, June 2nd, to commence at half-past two o'clock precisely. Under the following distinguished patronage:—The Dowager Marchioness of Lothian, the Marchioness of Ely, the Earl and Countess of Fife, the Lady Chichester, the Earl and Countess of Westmorland, the Countess Paulet, the Lady Dornier, the Baroness Goldsmid, the Lady MacLaine, Sir Clifford Constable, Bart. Tickets, 10s. 6d. each; Family Tickets (to admit Three), 51 1s.; may be had at the principal Music Warehouses, and of Mdlle. Louisa van Noorden, 115, Great Russell Street, Bedford Square, W.C.

MADAME THERESA ELLINGER begs to announce that her engagement at Her Majesty's Theatre does not prevent her accepting engagements for Concerts, &c. Communications for Engagements to be made to Mr. JARRETT, Musical and Concert Agent, 244 Regent Street.

MADAME ALBONI'S RETURN TO LONDON.

MR. LAND begs to announce that he is prepared to make arrangements for the professional services of Madame ALBONI at public and private Concerts during the forthcoming Season. No. 4 Cambridge Place, Regent's Park, N.W.

MR. WALTER MACFARREN'S Concert of Pianoforte Music on Saturday Morning, June 6, at the Hanover Square Rooms.

HERR ADOLPH SCHLOESSER'S CONCERT will take place on THURSDAY EVENING, 14th May, at the HANOVER SQUARE ROOMS. Vocalists—Madame Alboni and Herr Reichardt. Instrumentalists—Mr. Blagrove, Signor Piatti, Signor Giulio Regondi, Monsieur Ascher and Herr Adolph Schloesser. Conductors—Messrs. Frank Mori and Benoit. Tickets, Half-a-Guinea each, to be had at the principal Music-sellers, at the Hanover Square Rooms, and of Herr A. Schloesser, 2 Upper George Street, Bryanston Square, W.

MR. AGUILAR begs to announce that he will give a *Matinee Musicale* at his residence, 17 WESTBOURNE SQUARE, on THURSDAY, June 11.

MR. TENNANT will sing Blumenthal's "TWILIGHT SONG," at Miss Stabbach's Concert, May 12; Mr. Carter's, May 14; Madame Puzzi's, May 15; St. George's Hall, Liverpool, May 16; and Madame Anichini's, June 8, accompanied by the Composer.

HERR REICHARDT will sing "NEAR TO THEE" (Neben dir), composed expressly for him by MEYERBEER, accompanied on the Violoncello by Signor Pratti, and his own song, "LOVE'S REQUEST," at Herr Schloesser's Concert, May 14.

MONSIEUR JULES LEFORT will arrive in Town for the season on the 15th of May. Letters or engagements of any kind direct to the care of Herr Louis Engel, 31 Grosvenor Street, Grosvenor Square, W.

SIGNOR AND MADAME BADIA are in London for the Season. For Engagements for Concerts, Soirées, &c., apply to Mr. JARRETT, Music and Concert Agent, 244 Regent Street, W.; and for Lessons in Singing to Signor BADIA, at his residence, 29 Upper Berkeley Street, West Connaught Square, W.

FRAULEIN LIEBHART will arrive in Town May 10th. All communications to be made to Mr. Jarrett, Musical and Concert Agent, at Duncan Davison & Co.'s, 244 Regent Street, W.

JAMES LEA SUMMERS'S ANNUAL CONCERT, at ST. JAMES'S HALL, in aid of the Blind Association, Euston Road, is postponed to MONDAY EVENING, June 1st.

BLUMENTHAL'S "GOOD MORROW, LOVE, GOOD MORROW" will be sung by Miss STABBACH at her Evening Concert, May 12.

RANDEGGER'S Trio, "I NAVIGANTI," will be sung by Miss STABBACH, Mr. TENNANT, and Mr. LEWIS THOMAS, at Miss Stabbach's Evening Concert, May 12.

MR. DEACON'S Second Séance of Classical and Instrumental Music will take place on Thursday, May 21st, at 16 Grosvenor Street (by permission of Messrs. Collard), to commence at three o'clock. Family tickets to admit three to a single séance, One Guinea; Single tickets, Half-a-Guinea; to be had of Mr. R. W. Ollivier, 19 Old Bond Street, or of Mr. Deacon, 72 Wellbeck Street, Cavendish Square, W.

APTOMMAS'S NINTH AND LAST HARP RECITAL at COLLARD'S ROOMS, 16 GROSVENOR STREET (by kind permission of Messrs. Collard), WEDNESDAY, MAY 20TH, assisted by Mlle. GEORGI, Mrs. HARRIET LEE, vocalists; and Miss MARTIN, pianist (her first appearance). Conductor, Mr. EMILE BERGER. The programme will open with Beethoven's Moonlight Sonata on the Harp.

NEW PHILHARMONIC CONCERTS, St. James's Hall. Director, Dr. WYLD. Programme of the next Concert: Wednesday evening, May 13th, and public rehearsal, Saturday afternoon, May 9th, at half-past two o'clock. Part 1. Overture, King Stephen—Beethoven; Aria, Signor Tamberlik—Rossini; Concerto in D minor, pianoforte, Mr. J. F. Barnett—Mozart; Aria, Mlle. Fioretti—Bellini; Symphony, The Power of Sound—Spohr. Part 2. Duet, Mlle. Fioretti and Signor Tamberlik—Meyerbeer; Concerto, violin—Mendelssohn; Aria, Il mio Tesoro (Don Giovanni), Signor Tamberlik—Mozart; Overture, Fingal's Cave—Mendelssohn. Tickets at the music-sellers, and Austin's Office, St. James's Hall. For the public rehearsal, 7s., 5s., 3s., 2s., 1s. For the concert, until further notice, 10s., 6d., 7s., 5s., 3s., 2s., 1s.

NEW PHILHARMONIC CONCERTS. Director, Dr. WYLD.—Notice.—Mlle. FIORETTI and Signor TAMBERLIK (by permission of Mr. F. Gye, Royal Italian Opera, Covent Garden) will sing at the next New Philharmonic Concert, in St. James's Hall, on Wednesday evening, May 13; and at the Public Rehearsal on Saturday afternoon, May 9.

W. Graeff Nicholls, Hon. Sec.

BEETHOVEN ROOMS.—Madame ANGELO begs to announce that her SOIREE MUSICALE will take place at the above Rooms, Tuesday, May 12, when she will be assisted by eminent artists. Vocalists, Madame Gilbert and Miss Palmer; pianoforte, Madame Angelo; violin, Herr Carl Deichmann. Conductor, Mr. Alfred Gilbert. Madame Angelo will play the grand overture, Freischütz; grand sonata, Op. 53, dedicated to Count Waldstein, Beethoven; Les Patineurs, par Liszt; Kreutzer Sonata, Beethoven; and Romance, Les Rapides, by Madame Angelo; followed by Reminiscences from Memory. Tickets, 7s. each, to be had of Messrs. Cramer, Beale, and Wood, 201, Regent Street; Messrs. Chappell and Co., 50, New Bond Street; and at 27, Baker Street, Portman Square, where all applications for teaching and engagements should be addressed.

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NEW WORKS by W. VINCENT WALLACE, Vocal and for Piano:—The Reading Girl, sacred song, 3s.; The Sleep of Sorrow, song, 2s. 6d.; The Sleep of Joy, song, 2s. 6d. (N.B. the words of these three songs are by the author of "What are the wild waves saying?"); Violeto, mazurka for piano, 3s.; Une Fleur de Pologne, mazurka for piano, 3s.; Maggie Lauder, transcribed for piano, 3s.

NEW SONGS, by FRANZ ABT, each 2s. 6d.:—I Watch'd the Sunlight Dying, O! Rosy Morn! Thee only I Love, O! Sweet-flowing Streamlet, Time's Changes, I Love it, that Village so old, The Dear old Songs of Home, Oh! ye Tears, Like a Well-spring in the Desert, Kathleen Aroon, Birds that in yon Pine-trees Sing, I Whisper Thee Good Night. N.B. Herr Abt will arrive in London about the 18th inst., and will give lessons in singing during his stay, which will be to the end of June. For particulars apply as under. ROBERT COCKS & Co., New Burlington Street.

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| 5. Winds whistle cold. | 17. Live Henri Quatre. |
| 6. What shall he have that kill'd. | 18. Allegiance we swear. |
| 7. Come, thou monarch of the vine. | 19. Daughter of error. |
| 8. Blow, gentle gales. | 20. Now to the forest we repair. |
| 9. Hark! Apollo strikes the lyre. | 21. Hail to the chief. |
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